MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D. C., January 29, 1943.

The third meeting of the Commission of Fine Arts during the fiscal year 1943 was held in its office in the Interior Department Building on Friday, January 29, 1943. The following members were present:

Mr. Clarke, Chairman,
Mr. Lamb,
Dr. Cret,
Mr. Holabird,
Mr. Poor,
Mr. Stackpole,

also H. P. Caemmerer, Secretary and Administrative Officer.

The meeting was called to order at 11:00 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the meeting held September 19, 1942, were approved.

2. RESOLUTION ON THE DEATH OF MR. EDWARD BRUCE: The Commission heard with profound sorrow of the death of Mr. Edward Bruce at Hollywood, Florida, on Tuesday, January 26, 1943. The Chairman sent the following telegram of sympathy to Mrs. Bruce:

Mrs. Edward Bruce,
Post Office Box 1744,
Hollywood, Florida.

The Commission of Fine Arts in session January twentynine learned with deep regret of the passing of your husband on January twentysix. Please accept our heartfelt sympathy in your great loss, which we trust will be lightened by the thoughts that he made a noteworthy contribution to the Nation in his official capacities as Chief of the Section of Fine Arts and as member of the National Commission of Fine Arts. Edward Bruce gave of himself unstintingly in the interest of furthering the understanding of the Fine Arts in the United States. His efforts were crowned with a full measure of success.

For the Commission of Fine Arts,
Gilmore D. Clarke, Chairman.

Mr. Poor and Mr. Stackpole were appointed to draft a Resolution.

3. MINUTE ON THE LIFE OF CHARLES MOORE: The following Minute on the Life of Charles Moore, late distinguished former member was adopted.

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In the passing of Charles Moore at Gig Harbor in the State of Washington on September 25, 1942, the Commission of Fine Arts lost a devoted friend and inspired leader, and the Nation a scholar and leader in civic affairs. His years of public service covered a period of almost half a century. During practically all of these years Dr. Moore was concerned with the development of the Plan of Washington. Since his work had a nation-wide interest, he was known in all parts of the United States and his advice on artistic matters was sought by both State and city authorities. His influence as a patron of the arts was recognized at home and abroad.

Charles Moore was born in Ypsilanti, Michigan, on October 20, 1855, and at his death he was within a month of reaching the age of 87 years. He was the son of sturdy, patriotic Americans, who instilled into the boy a love of home and country and devout faith in God.

At a very early age he experienced an incident which seemed to predestine his work in the interest of the National Capital, to which Dr. Moore devoted so many years. Once, when he was a child, a visitor from Virginia appeared at his home, took the boy on his knee, asked him how old he was and said, "When I was your age, I sat on George Washington's knee." Dr. Moore never forgot that episode and, as he grew older the experience filled him with the desire to see the City of Washington and subsequently to act in the interests of its orderly development.

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Dr. Moore received his preparatory education at the Phillips Andover Academy at Andover, Massachusetts. He matriculated at Harvard University in 1874 and graduated in the class of 1878, winning honors in several fields of activity. He gained an appreciation of the arts from his teacher Charles Eliot Norton, who about that time introduced at Harvard the first course in the History of Art in the United States. That was during President Grant's administration, when the Centennial of the Establishment of the United States was celebrated in Philadelphia in 1876. It was a period when several museums were founded, including the Metropolitan Museum of Art in New York, the Boston Museum of Fine Arts, and the Corcoran Gallery of Art in Washington. During these years the National Capital witnessed its first great period of improvement after a lapse of 50 years, which led President Grant to state that there were more paved streets in Washington than in any other city in the United States. At this time Dr. Moore was a young man of about 22 years and on one of his visits to the East he saw the City of Washington for the first time.

Upon graduation from Harvard, Dr. Moore chose journalism as a vocation and entered the employ of the Detroit Evening Journal as a reporter. He became a skilful writer and a master in the use of English; his writings were enriched from the Bible, which was his constant companion.

About the year 1889 Dr. Moore was sent to Washington as correspondent of Detroit newspapers, where his experience in journalism was further enlarged. His success as a newspaper correspondent soon brought him into association with Senator James McMillan of Michigan, and he became his political secretary about 1890. Subsequently, by virtue of the fact that Senator McMillan was Chairman, Dr. Moore became Clerk of the Senate Committee

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on the District of Columbia.

Senator McMillan was concerned with several needed improvements for the National Capital demanded by the increase in the population of the city, which had grown from 61,000 in 1860 to nearly 200,000 in 1890. Among these improvements were: the establishment of the Filtration Plant, which became a part of McMillan Park; the consolidation of nearly a dozen street car companies (horse drawn until about 1890) to two; the reorganization of the charitable institutions of the District of Columbia; the elimination of railroad grade crossings; and the extension of the highway system. As Clerk of the Senate District Committee, Dr. Moore prepared the reports on all of these projects.

The World's Columbian Exposition in Chicago in 1893 gave Dr. Moore a view of a monumental group of buildings built in accordance with a comprehensive plan in which architects, sculptors, painters, and landscape architects collaborated. The so-called "White City" on the shores of Lake Michigan was the impetus which resulted in bringing about a revival in the Fine Arts in the United States. The Exposition stirred the whole world as a result of the development of a beautiful and impressive group of buildings so arranged as to create a sense of unity in the composition. The landscape effects, the architecture, sculpture, and mural paintings made a vital impression upon the public mind and caused the people to recognize new standards and new ideals of artistic achievements. Thus the Exposition began a new era in civic development.

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Washington. In 1900 a celebration commemorating the one hundredth anniversary of the establishment of the seat of government in the District of Columbia was held in the Capital. The celebration developed an impetus to improve the District of Columbia in a manner and to an extent commensurate with the dignity and resources of the United States, which at the close of the Spanish-American War had become a world power. The population of Washington at this time was 218,196. While the centennial exercises were in progress, the American Institute of Architects was in session in the City and the subject of the development of parks and the placing of public buildings was the important subject of discussion. The tentative ideas of a number of the leading architects, sculptors, and landscape architects were heard. The Institute appointed a committee on legislation which met with the Senate Committee on the District of Columbia and subsequently, on March 8, 1901, the United States Senate authorized the establishment of the Senate Park Commission; Messrs. Daniel H. Burnham and Charles Follen McKim, architects, Frederick Law Olmsted, landscape architect, and Augustus Saint-Gaudens, sculptor, were appointed members of the Commission. Charles Moore served as the Secretary.

The plans and written report prepared by the Senate Park Commission, edited by Dr. Moore, which were submitted to the United States Senate, constituted the first and most notable proposal pertaining to city development in the United States advanced up to this time. It marked an important epoch in the development of the National Capital and brought about the revival of the L'Enfant Plan of 1791 for the Federal City, a Plan adopted by President Washington and Secretary of State Jefferson that had been neglected for three-quarters of a century. Champions of this

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new Plan of Washington were opposed by certain vested interests, but it nevertheless had many friends, among them President Theodore Roosevelt and the Honorable Elihu Root. As a result of the Commission's recommendations the railroad tracks were removed from the Mall, thereby making it possible to restore the central axis of the L'Enfant Plan. The Union Station was built from the designs of Daniel H. Burnham; the White House was restored by Charles F. McKim to be a mansion in keeping with the dignity of the Chief Executive of the Nation. In all this work Dr. Moore took an active part.

Thereafter a series of difficulties arose; the McMillan Commission, having submitted its report, went out of existence and the Plan was left with no one to guide in executing it. Senator McMillan died in 1902 and Dr. Moore returned to Detroit to become Secretary of the Security Trust Company.

In 1909 President Theodore Roosevelt, by Executive Order, appointed a Council of the Fine Arts consisting of 30 artists, but Congress denied the Council their traveling expenses. Thereupon, on March 21, 1909, President Taft abolished the Council and Congress on May 17, 1910, established the Commission of Fine Arts "to consist of seven qualified judges of the Fine Arts." Dr. Moore became one of the original members of this new Commission. It was a fitting recognition not only of his past services, but also of his preeminent qualifications to pass upon matters relating to the beautification of the National Capital. The Commission of Fine Arts held its first meeting on July 8, 1910, and elected Daniel H. Burnham, architect, Chairman. Other members of the original Commission of Fine Arts, in addition to Dr. Moore, were Frederick Law Olmsted, Jr., landscape architect, Cass Gilbert, and Thomas Hastings, architects, Daniel Chester French, sculptor, and Francis D. Millet, painter.

The first project to come before the Commission was the design and location of the Lincoln Memorial and in this the Commission reaffirmed the site in Potomac Park on the banks of the Potomac, in connection with a Memorial Bridge and a Water Gate, suggested by the Senate Park Commission.

After Mr. Burnham's death in 1912, Mr. French was elected Chairman and served until 1915. Dr. Moore was thereupon elected Chairman and served as such during the succeeding 22 years. During those years Dr. Moore was the guiding spirit of the Commission, and although he relied on the artist members for decisions on aesthetic or technical matters they depended upon him to carry out their ideas and placed the utmost respect in his judgment. Dr. Moore was influential with members of Congress, Cabinet Officers, and other leading officials of the Government. He was conciliatory, firm when occasions required, but nevertheless willing to compromise "in everything but the essence". The projects that came before the Commission of Fine Arts during Dr. Moore's 27 years' service as member and Chairman numbered into the thousands, and the story of the beautification of Washington has the name of Charles Moore linked with each one of its important projects. In fact from 1901 to 1937, Dr. Moore witnessed the transformation of Washington from a small, run-down community to the most beautiful capital city in the world.

A most important part in the work of transforming Washington culminated in the Public Buildings Program of 1926 adopted during the administration of President Coolidge. The President took up the problem with Dr. Moore in its earliest stages, and he in turn with the members of the Commission of Fine Arts. The outstanding result of the Public Buildings Program was the purchase by Congress of the entire 70 acres south of Pennsylvania Avenue between the Treasury Department and the United States Capitol and the resultant development

of the area known as the "Triangle". Other important projects were the completion of Union Station Plaza, the enlargement of the Capitol Grounds with provision for an additional House of Representatives Office Building, the United States Supreme Court Building, the Arlington Memorial Bridge and Water Gate, the completion of the Tomb of the Unknown Soldier, and the restoration of the Arlington Mansion.

The World War of 1917-18 brought Dr. Moore from Detroit to Washington as a permanent resident. In addition to his duties as Chairman of the Commission of Fine Arts, he became Consultant to the Librarian of Congress and Acting Chief of the Division of Manuscripts. He occupied the last named position for nine years, 1918-1927, during which period he succeeded in securing many valuable documents for the Library of Congress, in particular the letters and other papers of Presidents Theodore Roosevelt and William Howard Taft.

Amidst his daily duties, Dr. Moore found time to write a number of books. In 1900 he published "The Northwest Under Three Flags"; in 1915 a "History of Michigan"; in 1921 "A Life of Daniel H. Burnham, Architect and Planner of Cities" (two volumes); in 1926 "The Family Life of George Washington"; in 1929 "Life and Letters of Charles Follen McKim" and "Washington Past and Present"; in 1932 "Wakefield, Birthplace of George Washington". Dr. Moore was editor of "The Plan of Chicago" prepared by Daniel H. Burnham and E. H. Bennett, 1909, 1919. He prepared editions of "George Washington's Rules of Civility" and "Lincoln's Gettysburg Address and Second Inaugural" as well as the "Report of the Senate Park Commission" of 1901, heretofore mentioned, and a "Report on the Restoration of the White House" in 1902. Dr. Moore fully realized the value of recording subjects of importance, and

his numerous reports and articles pertaining to Washington, written during a period of more than 30 years, remain as valuable records.

At the approach of the Bicentennial of the Birthday of George Washington. Dr. Moore became actively interested in the restoration of the birthplace of the first President. He was elected an officer of the Wakefield National Memorial Association, which completed the restoration of the birthplace in time for the celebration in 1932. As a part of the celebration, Congress authorized the construction of the Mount Vernon Memorial Highway, extending from the City of Washington via the Arlington Memorial Bridge, to the home of the first President at Mount Vernon. Both parkway and bridge were completed in 1932. Dr. Moore participated in the Bicentennial by serving as an Advisor in the publications of the Writings of George Washington, authorized by Congress, a work comprising 37 volumes.

Because of his advancing years, Dr. Moore began to feel that his service in behalf of the City of Washington was complete and he therefore retired as a member of the Commission of Fine Arts on September 29, 1937. He was succeeded in the chairmanship by Mr. Gilmore D. Clarke, who had been appointed a member of the Commission soon after completing his service as Consulting Landscape Architect for the Mount Vernon Memorial Highway and later, after having been reappointed by President Roosevelt, had been elected Vice-Chairman of the Commission.

Dr. Moore was the recipient of numerous honors in this country and abroad. He accompanied the members of the Senate Park Commission of 1901 on their trip to Europe to visit the leading capital cities. In 1918 he was appointed a delegate to visit British universities on a World War mission arranged by London University. In 1923 the Secretary of War

appointed him a member of the Commission to plan for the American War Cemeteries in Europe. He served as Overseer of Harvard University from 1924 to 1930. He was a life member of the American Historical Association and its treasurer from 1917-1930; he was Vice-President of the Wakefield National Memorial Association; member of the American Institute of Arts and Letters, the Academy of Arts and Letters of Cuba, the National Sculpture Society, the American Planning and Civic Association, Phi Beta Kappa; he was honorary member of the American Institute of Architects, the American Society of Landscape Architects, the New York Architectural League, and the Institut Francois de Washington. Dr. Moore was an Incorporator and a Life Member of the American Academy in Rome. He was President of the Detroit City Planning Commission, 1912-1919. In 1924 he was awarded the Gold Medal of Honor of the American branch, Societe des Architectes Diplomes par le Gouvernement Francais. France honored him with the Chevalier of the Legion of Honor in 1924; in 1928 he received the Friedsam Fellowship gold medal award; in 1927 he received the New York Architectural League Medal of Honor, and in 1937 the Carnegie Corporation award for services to the Arts in America. In 1890 George Washington University conferred upon him the degree of Doctor of Philosophy and in 1923 the degree of Doctor of Laws. Miami University bestowed upon him the degree of Doctor of Laws in 1930 and Harvard University, his Alma Mater, honored him with the degree of Doctor of Arts in 1937.

Dr. Moore had a most genial disposition; he was fond of good stories and enjoyed telling them. Thus his Washington Past and Present is less a chronological history of the city than it is, to quote Dr. Moore, "an endeavor to intrepret those new plans in the light of the past ***" and

he did this entertainingly by telling stories of his experiences during the years that he was occupied with the development of the National Capital, during which time the plans were carried out only after many struggles and discouragements but, through his constant perseverance, with success. In recent years his colaborers on the Commission of Fine Arts have given testimony to the fact that Washington would not be as beautiful as it is today had it not been for Dr. Moore's untiring zeal and steadfast devotion to the Plan of Washington, accompanied by much self-sacrifice, for his work on the Commission was without compensation.

The members and former members of the Commission of Fine Arts honored Dr. Moore in 1935 on the twenty-fifth anniversary of the establishment of the Commission by presenting him with a special Gold Medal designed by Mr. Lee Lawrie, then the sculptor member of the Commission. Mr. Eugene Savage, painter member of the Commission, executed a portrait of Dr. Moore for this occasion.

After Senator McMillan's death in 1902, Dr. Moore established his home in Detroit, where his wife died in 1914. During that period he became intimately acquainted with Mr. Charles L. Freer, managing director of the Michigan Car Company, the parent organization of the American Car and Foundry Company, of which Senator McMillan was Chairman of the Board of Directors. Mr. Freer acquired a notable collection of Oriental Art numbering 8,000 objects and Dr. Moore was helpful in persuading him to donate this collection to the Smithsonian Institution and to house it in Washington, an ideal accomplished in the Freer Gallery of Art, which was opened to the public in 1923. Mr. Freer stipulated in his will that objects of art acquired in the future for the Freer Gallery of Art must have the approval

of the Commission of Fine Arts and the Commission has continuously served in the manner outlined.

On February 18, 1937, the Washington Society of Fine Arts gave a dinner in honor of Dr. Moore, at which he summarized his experiences in the National Capital in one brief paragraph; saying,---

> "A cloud of witnesses encompass me tonight as the past rises before me. Dimly through the mists of time I see their faces ---nine Presidents, Cabinet Officers, Senators, Representatives, officials, specialists, high minded citizens, and a long procession of artists. Various were their contributions. Combined they are a part of the great tradition, coming from the past, flowing into the future---destined to prepare a Capital worthy of the American Nation, the city of George Washington and Abraham Lincoln."

During the last five years of his life Dr. Moore lived with his son MacAllaster Moore at Moorelands, Gig Harbor, in the State of Washington. He spent these years writing his reminiscences; he had begun a History of the District of Columbia. On Friday morning, September 25th, Dr. Moore was taken ill and, ere his son had time to call a physician, he had departed. Another son, Colonel James M. Moore, U. S. Army, also survives. A brief funeral service was held at Bremerton, Washington, and among the many friends who sent floral tributes were the President and Mrs. Roosevelt, and the members and former members of the Commission of Fine Arts.

Dr. Moore will always be remembered and revered for his illustrious service rendered on behalf of the Capital of this Nation.

A copy of the Resolution was sent to Mr. MacAllaster Moore (Exhibit A)

The Commission took note of the following Resolutions that had been adopted by several national organizations in tribute to Mr. Moore: American Historical Association, the Architectural League of New York, the National Sculpture Society, the National Capital Park and Planning Commission, the American Society of Landscape Architects; and an article from the Library of Congress in appreciation of Mr. Moore's services to the Library.

(Exhibit A-1)

4. NATIONAL WAR MEMORIAL AUDITORIUM: Under date of January 23, 1943, the following letter was received from Honorable Fritz G. Lanham, Chairman, Committee on Public Buildings and Grounds, House of Representatives:

"My dear Mr. Clarke:

"I am enclosing a copy of H.R.1245, a bill to establish a National War Memorial Auditorium Commission, to provide for construction and maintenance of a National War Memorial Auditorium, and for other purposes.

The Committee would be pleased to have your views on this bill.

With cordial good wishes, I am,

Very sincerely yours,

Fritz G. Lanham, Chairman.

The Commission considered the bill and favored its adoption, subject to certain changes in page 3 of the bill, as follows:

In lines 5, 6 and 7, where reference is made to the Commission of Fine Arts, the statement that the National War Memorial Auditorium "shall avail itself of the assistance and advice of the Commission of Fine Arts, and the Commission of Fine Arts shall, upon request, render such assistance and advice," it was thought that this statement might possibly be interpreted; the Commission therefore recommended the ommission of the words, upon request.

Also the Commission recommended adding a similar statement concerning the National Capital Park and Planning Commission, which should be consulted in the matter of site and relationship of the building to other public buildings and the street system. A report was sent to Congressman Lanham accordingly (Exhibit B)

5. APPLICATION NO.1003, Union Station Plaza: Under date of January 14th an application was received from the Inspector of Buildings with design from the Capital Transit Company for a shelter over street car tracks in front of Union Station.

The design was inspected and approved with the understanding that the shelter would be erected as a temporary structure for the period of the War.

6. THEATER OF OPERATIONS MEDALS: The War Department submitted 46 models from fifteen different sculptors (one of the boxes being found empty) that had been received in response to a competition for the proposed Theater of Operations Medals. The object of the competition was to secure a design for each of three Theater of Operations Medals, namely the obverse, and one reverse to be used on each of the three medals. The models were considered anonymously, and after careful consideration the following were chosen:

1. American Theater of Operations: The Commission chose the design submitted by Gaetano Cecere, of St.Louis, Mo., which was described by him as follows:

Obverse, American Theater:
The combined forces of North and South America are depicted with swords in hands, and shields symbolic of unity in defense. A map of North and South America designates location.

The sketch model was incomplete, and Mr. Cecere was requested to develop his idea further and submit another model (10 inches in diameter) for inspection by the Commission. It was suggested that the lower sword be expressed in full length. Also the Commission suggested a wider spacing of the letters, which should be read from the inside and from left to right. A letter was sent to Mr. Cecere accordingly (Exhibit C)

(Mr. Cecere reported that he would have his revised model ready for submission by the latter part of February)

2. European - African - Middle Eastern Theater of Operations: The Commission chose the design submitted by Mr. Adolph A. Weinman, of Forest Hills, Long Island, New York, showing an American eagle (which he had submitted for the obverse) for the reverse of the three medals. The reverse, showing a flaming sword, was selected for the obverse of this medal, subject to some further study by Mr. Weinman, appropriate legend and lettering. Mr. Weinman was informed accordingly (Exhibit D).

3. Asiatic - Pacific Theater of Operations: The Commission chose the design submitted by Mr. Edmond Amateis, of Brewster, New York.

Colonel L. H. Hanley, representing Colonel B. E. Nowland of the General Staff, War Department, was present during the latter part of the period in which the Commission had the models under consideration, and concurred in the conclusions reached.

The Commission felt that the competition should be considered one to choose three sculptors who are thoroughly competent to prepare designs that would meet with the approval of the War Department and the Commission of Fine Arts, rather than to choose the specific designs submitted in the competition. Thus if circumstances should require, the sculptors would be requested to submit additional models. However, the Commission took note of the fact that the sculptors selected are thoroughly competent and outstanding medallists, and their ability to produce a design and model that ultimately would be satisfactory was not questioned.

Colonel Hanley said that there is no hurry in this matter, as it is not proposed to award these medals until after the close of the War. Until then also it would be impossible to get the metal needed for millions of these medals that would be struck.

A report was sent to Colonel Nowland (Exhibit E).

7. ADDITIONAL LAND FOR ARLINGTON NATIONAL CEMETERY: Under date of January 25, 1943, a letter was received from Hon. Francis Maloney, Chairman of the Senate Committee on Public Buildings and Grounds, requesting a report on Senate Bill 413, "To authorize the President to purchase certain lands in Arlington County, Virginia." The Commission noted that this Bill proposed to acquire 25 acres, adjacent to the north side of the Cemetery, and a report concurring in the Bill was sent to Senator Maloney (Exhibit F)

8. MEDALS FROM THE WAR DEPARTMENT: The Commission received a number of additional medals and insignia from the War Department, presented through Col. B. E. Nowland of the General Staff for the collection of coins, medals and insignia in the Office of the Commission. Col. Nowland advised that this completes the set of War Department medals with the exception of the new ones recently issued.

The Commission expressed their appreciation of this gift and a letter of thanks was sent to Col. Nowland accordingly (Exhibit G).

9. UNITED SERVICE ORGANIZATION SIGN: An application was received from the Inspector of Buildings (No.1005) for a sign at the corner of Eighth and Market Streets, N.W., on a United Service Organization establishment. The Commission noted that the sign projects slightly over the building line but were informed that this sign at the location indicated was necessary in order that soldiers might see it from the east, south and west; the projection was unavoidable.

After consideration the Commission decided to permit the erection of the sign as a War emergency.

10. LEIF ERICKSON STATUE: Mr. F. F. Gillen, Senior Assistant Superintendent, Office of National Capital Parks, conferred with the Commission concerning the proposed statue of Leif Erickson proposed for erection in the National Capital, under S. J. Res.8.

The Chairman stated that this statue is a replica of the one the Government presented to Iceland in 1930, by A. Stirling Calder, and that it stood in front of the Icelandic building at the New York World's Fair grounds; that Senator Francis Maloney, Chairman of the

Senate Committee on Public Buildings and Grounds had requested a report on the Bill by letter of January 12th, to which a favorable reply was made, similar to the one made by the Commission of Fine Arts more than a year ago. (Exhibit H)

The secretary reported that at the present time the statue is in temporary custody of the Mariners' Museum at Newport News, Virginia, pending the enactment of legislation by Congress.

Mr. Gillen stated that he noted that the Bill provides $10,000 for a pedestal and that the Office of the Secretary of the Interior, who has jurisdiction over the parks in the National Capital, would like to know where the statue is to be located; that if it is to be erected near the waterfront $10,000 would not be sufficient, if that amount is to be needed exclusive of foundations. The Commission noted from a photograph that the pedestal of the statue at the waterfront of Reykjavik, Iceland, is similar to that of a prow of a ship, and that it was intended that the $10,000 would be needed for a pedestal above ground. However, the Commission informed Mr. Gillen that if additional money would be needed for foundations and underpinning, such extra expense would not warrant the erection of the statue in the National Capital.

11. POST WAR PROJECTS FOR WASHINGTON: The Commission had received a request from Brigadier General U.S. Grant III, Chairman of the National Capital Park and Planning Commission, for a conference on projects relating to the National Capital that concern both Commissions.

General Grant, in company with Mr. John Nolen, Director of Planning, was present to discuss the subject. He presented a scheme for the Development of East Capitol Street, which was based on the one

that had been made by Mr. Clarke and Mr. Jay Downer for the Public Roads Administration in 1941. Also he presented a map of the proposed Fort Drive development to encircle the National Capital.

General Grant expressed regret that in recent years the Public Buildings Administration has spent millions of dollars on secondary office buildings and has established office centers outside of the National Capital proper, such as at Suitland, Maryland, on the plea that they could be built cheaper; whereas in his opinion the additional cost of public utilities, roadway and proper transportation facilities has made the total expense equivalent to that of first class buildings. General Grant suggested the organization of a National Capital Development Authority, which could acquire land for future use by the Government, with powers similar to those of the Alley Dwelling Authority.

The Commission felt it would be a good thing to begin considering plans for the further development of the National Capital after the War; it was recalled that soon after World War I, President Coolidge initiated a public buildings program for Washington, from 1920 to 1930, that resulted in an expenditure of $400,000,000 for the city, a work that was carried out in accordance with plans approved by the Commission of Fine Arts, under the leadership of Mr. Moore.

The Commission concurred in the proposal presented by General Grant and authorized the Chairman to send a report to him embodying suggestions and recommendations (Exhibit I)

12. FREER GALLERY OF ART: The secretary reported the death of Mr. John E. Lodge, Director of the Freer Gallery of Art, on December 29, 1942. Also that Archibald G. Wenley, his successor, has asked that the Commission inspect some works of art at the Gallery. The Commission did so and approved them. (Exhibit J)

The Commission adjourned at 5:00 p.m.

February 5, 1943.

My dear Mr. Moore:

By direction of the Commission of Fine Arts, I am sending to you a copy of a Resolution which was adopted at their meeting on January 29, 1943, as a tribute to your distinguished father Dr. Charles Moore. The former members of the Commission of Fine Arts join in this tribute.

Very sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. MacAllaster Moore,

Moorelands,

Gig Harbor, Washington.

EXHIBIT A

MINUTE ON THE LIFE OF CHARLES MOORE

Adopted by The Commission of Fine Arts on January 29, 1943

In the passing of Charles Moore at Gig Harbor in the State of Washington on September 25, 1942, the Commission of Fine Arts lost a devoted friend and inspired leader, and the Nation a scholar and leader in civic affairs. His years of public service covered a period of almost half a century. During practically all of these years Dr. Moore was concerned with the development of the Plan of Washington. Since his work had a nation-wide interest, he was known in all parts of the United States and his advice on artistic matters was sought by both State and city authorities. His influence as a patron of the arts was recognized at home and abroad.

Charles Moore was born in Ypsilanti, Michigan, on October 20, 1855, and at his death he was within a month of reaching the age of 87 years. He was the son of sturdy, patriotic Americans, who instilled into the boy a love of home and country and a devout faith in God.

At a very early age he experienced an incident which seemed to predestine his work in the interest of the National Capital, to which Dr. Moore devoted so many years. Once, when he was a child, a visitor from Virginia appeared at his home, took the boy on his knee, asked him how old he was and said, "When I was your age, I sat on George Washington's knee." Dr. Moore never forgot that episode and, as he grew older the experience filled him with the desire to see the City of Washington and subsequently to act in the interests of its orderly development.

Dr. Moore received his preparatory education at the Phillips Andover Academy at Andover, Massachusetts. He matriculated at Harvard University in 1874 and graduated in the class of 1878, winning honors in several fields of activity. He gained an appreciation of the arts from his teacher Charles Eliot Norton, who about that time introduced at Harvard the first course in the History of Art in the United States. That was during President Grant's administration, when the Centennial of the Establishment of the United States was celebrated in Philadelphia in 1876. It was a period when several museums were founded, including the Metropolitan Museum of Art in New York, the Boston Museum of Fine Arts, and the Corcoran Gallery of Art in Washington. During these years the National Capital witnessed its first great period of improvement after a lapse of 50 years, which led President Grant to state that there were more paved streets in Washington than in any other city in the United States. At this time Dr. Moore was a young man of about 22 years and on one of his visits to the East he saw the City of Washington for the first time.

Upon graduation from Harvard, Dr. Moore chose journalism as a vocation and entered the employ of the Detroit Evening Journal as a reporter. He became a skilful writer and a master in the use of English; his writings were enriched from the Bible, which was his constant companion.

About the year 1889 Dr. Moore was sent to Washington as correspondent of Detroit newspapers, where his experience in journalism was further

enlarged. His success as a newspaper correspondent soon brought him into association with Senator James McMillan of Michigan, and he became his political secretary about 1890. Subsequently, by virtue of the fact that Senator McMillan was Chairman, Dr. Moore became Clerk of the Senate Committee on the District of Columbia.

Senator McMillan was concerned with several needed improvements for the National Capital demanded by the increase in the population of the city, which had grown from 61,000 in 1860 to nearly 200,000 in 1890. Among these improvements were: the establishment of the Filtration Plant, which became a part of McMillan Park; the consolidation of nearly a dozen street car companies (horse-drawn until about 1890) to two; the reorganization of the charitable institutions of the District of Columbia; the elimination of railroad grade crossings; and the extension of the highway system. As Clerk of the Senate District Committee, Dr. Moore prepared the reports on all of these projects.

The World's Columbian Exposition in Chicago in 1893 gave Dr. Moore a view of a monumental group of buildings built in accordance with a comprehensive plan in which architects, sculptors, painters, and landscape architects collaborated. The so-called "White City" on the shores of Lake Michigan was the impetus which resulted in bringing about a revival in the Fine Arts in the United States. The Exposition stirred the whole world as a result of the development of a beautiful and impressive group of buildings so arranged as to create a sense of unity in the composition. The landscape effects, the architecture, sculpture, and mural paintings made a vital impression upon the public mind and caused the people to recognize new standards and new ideals of artistic achievements. Thus the Exposition began a new era in civic development.

The first city to benefit as a result of the aesthetic achievements of the 1893 World's Fair was the National Capital. The construction of the Library of Congress, completed in 1897, brought many artists to Washington. In 1900 a celebration commemorating the one hundredth anniversary of the establishment of the seat of government in the District of Columbia was held in the Capital. The celebration developed an impetus to improve the District of Columbia in a manner and to an extent commensurate with the dignity and resources of the United States, which at the close of the Spanish-American War had become a world power. The population of Washington at this time was 218,196. While the centennial exercises were in progress, the American Institute of Architects was in session in the City and the subject of the development of parks and the placing of public buildings was the important subject of discussion. The tentative ideas of a number of the leading architects, sculptors, and landscape architects were heard. The Institute appointed a committee on legislation which met with the Senate Committee on the District of Columbia and subsequently, on March 8, 1901, the United States Senate authorized the establishment of the Senate Park Commission; Messrs. Daniel H. Burnham and Charles Follen McKim, architects, Frederick Law Olmsted, landscape architect, and Augustus Saint-Gaudens, sculptor, were appointed members of the Commission. Charles Moore served as the Secretary.

The plans and written report prepared by the Senate Park Commission, edited by Dr. Moore, which were submitted to the United States Senate, constituted the first and most notable proposal pertaining to city development in the United States advanced up to this time. It marked an important epoch in the development of the National Capital and brought about the revival of the L'Enfant Plan of 1791 for the Federal City, a Plan adopted by President Washington and Secretary of State Jefferson that had been neglected for three-quarters of a century. Champions of this new Plan of Washington were opposed by certain vested interests, but it nevertheless had many friends, among them President Theodore Roosevelt and the Honorable Elihu Root. As a result of the Commission's recommendations the railroad tracks were removed from the Mall, thereby making it possible to restore the central axis of the L'Enfant Plan. The Union Station was built from the designs of Daniel H. Burnham; the White House was restored by Charles F. McKim to be a mansion in keeping with the dignity of the Chief Executive of the Nation. In all this work Dr. Moore took an active part.

Thereafter a series of difficulties arose; the McMillan Commission, having submitted its report, went out of existence and the Plan was left with no one to guide in executing it. Senator McMillan died in 1902 and Dr. Moore returned to Detroit to become Secretary of the Security Trust Company.

In 1909 President Theodore Roosevelt, by Executive Order, appointed a Council of the Fine Arts consisting of 30 artists, but Congress denied the Council their traveling expenses. Thereupon, on March 21, 1909, President Taft abolished the Council and Congress on May 17, 1910, established the Commission of Fine Arts "to consist of seven qualified judges of the Fine Arts." Dr. Moore became one of the original members of this new Commission. It was a fitting recognition not only of his past services, but also of his pre-eminent qualifications to pass upon matters relating to the beautification of the National Capital. The Commission of Fine Arts held its first meeting on July 8, 1910, and elected Daniel H. Burnham, architect, Chairman. Other members of the original Commission of Fine Arts, in addition to Dr. Moore, were Frederick Law Olmste d, Jr., landscape architect, Cass Gilbert, and Thomas Hastings, architects, Daniel Chester French, sculptor, and Francis D. Millet, painter.

The first project to come before the Commission was the design and location of the Lincoln Memorial and in this the Commission reaffirmed the site in Potomac Park on the banks of the Potomac, in connection with a Memorial Bridge and a Water Gate, suggested by the Senate Park Commission.

After Mr. Burnham's death in 1912, Mr. French was elected Chairman and served until 1915. Dr. Moore was thereupon elected Chairman and served as such during the succeeding 22 years. During those years Dr. Moore was the guiding spirit of the Commission, and although he relied on the artist members for decisions on aesthetic or technical matters they depended upon him to carry out their ideas and placed the utmost respect in his judgment. Dr. Moore was influential with members of Congress, Cabinet Officers, and other leading officials of the Government. He was conciliatory, firm when

occasions required, but nevertheless willing to compromise "in everything but the essence". The projects that came before the Commission of Fine Arts during Dr. Moore's 27 years' service as member and Chairman numbered into the thousands, and the story of the beautification of Washington has the name of Charles Moore linked with each one of its important projects. In fact from 1901 to 1937 Dr. Moore witnessed the transformation of Washington from a small, run-down community to the most beautiful capital city in the world.

A most important part in the work of transforming Washington culminated in the Public Buildings Program of 1926 adopted during the administration of President Coolidge. The President took up the problem with Dr. Moore in its earliest stages, and he in turn with the members of the Commission of Fine Arts. The outstanding result of the Public Buildings Program was the purchase by Congress of the entire 70 acres south of Pennsylvania Avenue between the Treasury Department and the United States Capitol and the resultant development of the area known as the "Triangle". Other important projects were the completion of Union Station Plaza, the enlargement of the Capitol Grounds with provision for an additional House of Representatives Office Building, the United States Supreme Court Building, the Arlington Memorial Bridge and Water Gate, the completion of the Tomb of the Unknown Soldier, and the restoration of the Arlington Mansion.

The World War of 1917-18 brought Dr. Moore from Detroit to Washington as a permanent resident. In addition to his duties as Chairman of the Commission of Fine Arts, he became Consultant to the Librarian of Congress and Acting Chief of the Division of Manuscripts. He occupied the last named position for nine years, 1918-1927, during which period he succeeded in securing many valuable documents for the Library of Congress, in particular the letters and other papers of Presidents Theodore Roosevelt and William Howard Taft.

Amidst his daily duties, Dr. Moore found time to write a number of books. In 1900 he published "The Northwest Under Three Flags"; in 1915 a "History of Michigan"; in 1921 "A Life of Daniel H. Burnham, Architect and Planner of Cities" (two volumes); in 1926 "The Family Life of George Washington"; in 1929 "Life and Letters of Charles Follen McKim" and "Washington Past and Present"; in 1932 "Wakefield, Birthplace of George Washington". Dr. Moore was editor of "The Plan of Chicago" prepared by Daniel H. Burnham and E. H. Bennett, 1919. He prepared editions of "George Washington's Rules of Civility" and "Lincoln's Gettysburg Address and Second Inaugural" as well as the "Report of the Senate Park Commission" of 1901, heretofore mentioned, and a "Report on the Restoration of the White House" in 1902. Dr. Moore fully realized the value of recording subjects of importance, and his numerous reports and articles pertaining to Washington, written during a period of more than 30 years, remain as valuable records.

At the approach of the Bicentennial of the Birthday of George Washington, Dr. Moore became actively interested in the restoration of the birthplace of the first President. He was elected an officer of the Wakefield National Memorial Association, which completed the restoration of the

birthplace in time for the celebration in 1932. As a part of the celebration, Congress authorized the construction of the Mount Vernon Memorial Highway, extending from the City of Washington via the Arlington Memorial Bridge, to the home of the first President at Mount Vernon. Both parkway and bridge were completed in 1932. Dr. Moore participated in the Bicentennial by serving as an Advisor in the publication of the Writings of George Washington, authorized by Congress, a work comprising 37 volumes.

Because of his advancing years, Dr. Moore began to feel that his service in behalf of the City of Washington was complete and he therefore retired as a member of the Commission of Fine Arts on September 29, 1937. He was succeeded in the chairmanship by Mr. Gilmore D. Clarke, who had been appointed a member of the Commission soon after completing his service as Consulting Landscape Architect for the Mount Vernon Memorial Highway and later, after having been reappointed by President Roosevelt, had been elected Vice-Chairman of the Commission.

Dr. Moore was the recipient of numerous honors in this country and abroad. He accompanied the members of the Senate Park Commission of 1901 on their trip to Europe to visit the leading capital cities. In 1918 he was appointed a delegate to visit British universities on a World War mission arranged by London University. In 1923 the Secretary of War appointed him a member of the Commission to plan for the American War Cemeteries in Europe. He served as Overseer of Harvard University from 1924 to 1930. He was a life member of the American Historical Association and its Treasurer from 1917-1930; he was Vice-President of the Wakefield National Memorial Association; member of the American Institute of Arts and Letters, the Academy of Arts and Letters of Cuba, the National Sculpture Society, the American Planning and Civic Association, Phi Beta Kappa; he was honorary member of the American Institute of Architects; the American Society of Landscape Architects, the New York Architectural League, and the Institut Francois de Washington. Dr. Moore was an Incorporator and a Life Member of the American Academy in Rome. He was President of the Detroit City Planning Commission, 1912-1919. In 1924 he was awarded the Gold Medal of Honor of the American branch, Societe des Architectes Diplomes par le Gouvernement Francais. France honored him with the Chevalier of the Legion of Honor in 1924; in 1928 he received the Friedsam Fellowship gold medal award; in 1927 he received the New York Architectural League Medal of Honor, and in 1937 the Carnegie Corporation award for services to the Arts in America. In 1890 George Washington University conferred upon him the degree of Doctor of Philosophy and in 1923 the degree of Doctor of Laws. Miami University bestowed upon him the degree of Doctor of Laws in 1930 and Harvard University, his Alma Mater, honored him with the degree of Doctor of Arts in 1937.

Dr. Moore had a most genial disposition; he was fond of good stories and enjoyed telling them. Thus his Washington Past and Present is less a chronological history of the city than it is, to quote Dr. Moore, "an endeavor to interpret those new plans in the light of the past * * *" and he did this entertainingly by telling stories of his experiences during the years that he was occupied with the development of the National Capital, during which time the plans were carried out only after many struggles and

discouragements but, through his constant perseverance, with success. In recent years his colaborers on the Commission of Fine Arts have given testimony to the fact that Washington would not be as beautiful as it is today had it not been for Dr. Moore's untiring zeal and steadfast devotion to the Plan of Washington, accompanied by much self-sacrifice, for his work on the Commission was without compensation.

The members and former members of the Commission of Fine Arts honored Dr. Moore in 1935 on the twenty-fifth anniversary of the establishment of the Commission by presenting him with a special Gold Medal designed by Mr. Lee Lawrie, then the sculptor member of the Commission. Mr. Eugene Savage, painter member of the Commission, executed a portrait of Dr. Moore for this occasion.

After Senator McMillan's death in 1902, Dr. Moore established his home in Detroit, where his wife died in 1914. During that period he became intimately acquainted with Mr. Charles L. Freer, managing director of the Michigan Car Company, the parent organization of the American Car and Foundry Company, of which Senator McMillan was Chairman of the Board of Directors. Mr. Freer acquired a notable collection of Oriental Art numbering 8,000 objects and Dr. Moore was helpful in persuading him to donate this collection to the Smithsonian Institution and to house it in Washington, an ideal accomplished in the Freer Gallery of Art, which was opened to the public in 1923. Mr. Freer stipulated in his will that objects of art acquired in the future for the Freer Gallery of Art must have the approval of the Commission of Fine Arts and the Commission has continuously served in the manner outlined.

On February 18, 1937, the Washington Society of Fine Arts gave a dinner in honor of Dr. Moore, at which he summarized his experiences in the National Capital in one brief paragraph; saying,---

> "A cloud of witnesses encompass me tonight as the past rises before me. Dimly through the mists of time I see their faces----- nine Presidents, Cabinet Officers, Senators, Representatives, officials, specialists, high minded citizens, and a long procession of artists. Various were their contributions. Combined they are a part of the great tradition, coming from the past, flowing into the future-----destined to prepare a Capital worthy of the American Nation, the city of George Washington and Abraham Lincoln."

During the last five years of his life Dr. Moore lived with his son MacAllaster Moore at Mocrelands, Gig Harbor, in the State of Washington. He spent these years writing his reminiscences; he had begun a History of the District of Columbia. On Friday morning, September 25th, Dr. Moore was taken ill and, ere his son had time to call a physician, he had departed. Another son Colonel James M. Moore, U. S. Army, also survives. A brief funeral service was held at Bremerton Washington, and among the many friends who sent floral tributes were the President and Mrs. Roosevelt, and the members and former members of the Commission of Fine Arts.

Dr. Moore will always be remembered and revered for his illustrious service rendered on behalf of the Capital of this Nation.

THE ARCHITECTURAL LEAGUE OF NEW YORK

December 22, 1942

National Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

Attention: Mr. Gilmore D. Clarke, Chairman

Gentlemen:

The enclosed Resolution on the death of Mr. Charles Moore, former Chairman of the National Commission of Fine Arts, was presented at the Executive Committee meeting of The Architectural League of New York held on December 16th, 1942, and a copy directed sent to the National Commission of Fine Arts for its record.

Sincerely yours,

Frederick G. Frost, Jr.
Secretary

Encl.

FIFTEEN EAST FORTIETH STREET · NEW YORK CITY · TELEPHONE CALEDONIA 5-8400

THE ARCHITECTURAL LEAGUE OF NEW YORK

RESOLUTION

The Architectural League of New York records with deep regret the passing of Charles Moore, an Honorary Member from 1938 until his death on September 25, 1942.

Mr. Moore, who was born October 20, 1855, started his career as a reporter in Detroit but in 1890 became the Clerk of the Committee on the District of Colubmia and from then until his death was absorbed in matters related to the National Capital.

In 1901 the Senate Park Commission was appointed and Mr. Moore became its Secretary. This committee was the forerunner of the Commission of Fine Arts which was established in 1910, largely as a result of his efforts. He became its third Chairman in 1915, having been elected to succeed Daniel Chester French, and he retained this position until his retirement from the Commission in 1937.

Mr. Moore exerted a wide influence upon the development of the City of Washington for more than a quarter of a century; he gave the Commission a continuing policy, for he alone carried on while a succession of distinguished architects, landscape architects, painters and sculptors, each served one or two terms of four years. He stood for beauty, and order and a close adherence to a basic plan. He established an example of refined taste, mature judgment, and the pursuit of honest convictions which will mark him forever as a great leader in the effort to make Washington the most beautiful Capital city in the world.

In addition to his great contribution to the planning and development of Washington, Mr. Moore was a man of letters as evidenced by his many writings including the "Life of Charles F. McKim", "Daniel H. Burnham, Planner of Cities", and "Washington Past and Present". These and his other works remain as a memorial to a great citizen.

BE IT RESOLVED, That this Resolution be included in the Records of The Architectural League of New York and a copy sent to Mr. Moore's family, the Federal Commission of Fine Arts and the Library of Congress, Washington, D.C.

December 16, 1942

FTEEN EAST FORTIETH STREET · NEW YORK CITY · TELEPHONE CALEDONIA 5-8400

NATIONAL SCULPTURE SOCIETY

FOUNDED 1893

115 EAST 40TH STREET, NEW YORK

December 18, 1942

National Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

Attention: Mr. Gilmore D. Clarke, Chairman

Gentlemen:

At the last meeting of the Council of the National Sculpture Society held on Tuesday, December 8th, 1942, the enclosed Resolution upon the death of Mr. Charles Moore, was ordered sent to you for your record.

Sincerely yours,

Cornelia Van A. Chapin

Secretary

Encl.

NATIONAL SCULPTURE SOCIETY

FOUNDED 1893

115 EAST 40TH STREET, NEW YORK

RESOLUTION

The National Sculpture Society records with deep regret the passing of Charles Moore, writer and scholar, and the distinguished Chairman of The Federal Commission of Fine Arts for twenty-five years.

Altogether his public services covered a period of almost a half a century. He died September twenty-five, 1942.

During his leadership as Chairman of The Commission of Fine Arts, Washington grew with amazing repidity. Among many important works too numerous to mention, the Commission established the Mall according to the plan of 1901; the Lincoln Memorial was finished; the Arlington Bridge was designed and completed; the great government buildings forming the Triangle were built; and finally the Mellon Art Gallery was located and the design accepted.

In all of his work he formed the liaison between the government offices and the Art Commission, a staggering amount of work that few could have accomplished.

It would be difficult to estimate what his ability and good faith with many Presidents, the Senate and House, has meant to the building of a more beautiful Washington.

His unfailing grasp of the artist view point in forwarding the L'enfant and McKim plan for the Nation's Capitol inspired all who knew him to laud his integrity and worth.

BE IT RESOLVED, That this resolution be included in the Records of the National Sculpture Society and a copy be sent to Mr. Moore's family, The Federal Commission of Fine Arts and the Congress of the United States.

December 8, 1942

From: The American Historical Review, January, 1943.

is best known for his five-volume work on the history of Rome during the collapse of the Republic and the formation of the Principate, published in 1902-07 under the title of *Grandezza e Decadenza di Roma,* which aroused much comment at the time of its appearance and was later translated from Italian into several other languages. His *Ancient Rome and Modern America,* written after a visit to the United States in 1908, attracted great interest in this country. Ferrero's chief contribution to the study of ancient history lies in his emphasis upon its "modernity," although, owing to his deficiency in the critical use of sources, his works fall short of being authoritative. An ardent believer in democratic principles, Ferrero opposed the Fascist movement in Italy and as a punishment was refused permission to leave the country until 1930, when he was allowed to accept the chair of contemporary history at the University of Geneva, a position which he held at the time of his death.

Logan Esarey, professor emeritus of Indiana University, died September 24. From 1913 to 1940 he was an active member of the university's department of history, teaching the history of the Middle West and of Indiana as his particular fields. A number of young men and women from his seminars and other classes now hold positions in high schools, colleges, and universities. When he first became a member of the faculty, he also became the editor of the *Indiana Magazine of History,* which the university had just purchased. From his students came many of the articles which he published in this quarterly. He became, in addition, the secretary of the Indiana Historical Survey and engaged in an extensive program of collecting and publishing. Many of the newspapers and manuscript collections in the university library were secured as a result of his activity. He compiled and edited the *Letters and Papers of William Henry Harrison* (2 vols., Indiana Historical *Collections,* VII and IX, 1922), *Messages and Papers of Jennings, Boon, and Hendricks* (1924). He wrote a two-volume *History of Indiana* (1915, 1918) and shorter accounts on banking and on internal improvements in Indiana. Two lengthy manuscripts remain unpublished—a directory of Indiana newspapers and a work on the Old Northwest. Professor Esarey was a native of Indiana, a product of its schools and state university, where he received his Ph.D. in 1913. He spent his professional life teaching in its schools and institutions of higher learning. He resigned the editorship of the *Indiana Magazine of History* in 1925 and became professor emeritus in 1940.

Charles Moore, treasurer of the American Historical Association from 1917 to 1930, author and editor of numerous historical works, and a leader in the movement for city planning, died on September 25 in the home of his son at Gig Harbor, Washington. He was born in Ypsilanti, Michigan, on October 20, 1855, attended Philips Academy, Andover, graduated from Harvard College in 1878, and engaged in newspaper work in Detroit and Washington, earning the degree of Ph.D. from the George Washington University in 1890. Between 1889 and 1903

he was political secretary to Senator James McMillan of Michigan and clerk to the Senate Committee on the District of Columbia; from 1904 to 1914 he was active in business and banking in Detroit and Boston. In 1915 he was appointed chairman of the National Commission of Fine Arts, of which he was an original member (1910), and thereafter all his activities were devoted to public service, chiefly for the Commission but also for the Library of Congress, where for nine years (1918-1927) he acted as chief of the Division of Manuscripts. His major contribution was to those developments in city planning that had to do with public buildings, monuments, and parks. Through his association with the McMillan and Burnham committees on the development of the city of Washington, and his chairmanship of the National Commission of Fine Arts, he had a leading responsibility in actually carrying through the consistent extension of the L'Enfant plan for the national capital, in meeting the rapidly increasing and changing needs of the twentieth century, and in maintaining the highest standards of beauty and good taste. His most important works were those dealing with the history of architecture and city planning in America: *Daniel H. Burnham, Architect, Planner of Cities* (1921); *Life and Letters of Charles Follen McKim* (1929); and the group of articles in the *Dictionary of American Biography* on Burnham, McMillan, McKim, William R. Mead, Stanford White, and Francis Millet. His first historical work was an edition of the *Gladwin Manuscripts* (1897); others were *The Northwest under Three Flags* (1900), a *History of Michigan* (1915), *The Family Life of George Washington* (1926), and *Washington, Past and Present* (1929). His services were recognized by numerous awards, medals, and degrees, including the French Legion of Honor. Charles Moore was a man of many friendships in the circles of government and in the world of learning and of art. He had distinction of personality and bearing and a youthful appearance which was the outward expression of a youthful and optimistic spirit.

Miss Mary Agnes Best died in New York City, October 13. Miss Best was the author of a popular biography of Thomas Paine and a volume addressed to the non-scholarly world on *Rebel Saints,* giving sketches of significant Quakers, both men and women.

Dr. William Ray Manning, who retired recently after nearly twenty-four years of service in the United States Department of State, died at his home in Washington on October 28 at the age of seventy. Widely known as the editor of the *Diplomatic Correspondence of the United States Concerning the Independence of the Latin American Nations* (3 volumes, 1925) and the *Diplomatic Correspondence of the United States Concerning Inter-American Affairs, 1831-1860* (12 volumes, 1932-39), Dr. Manning had more recently been engaged in editing four volumes of *Diplomatic Correspondence of the United States Concerning Canadian Relations, 1784-1860,* the first two volumes of which have already appeared. Those volumes, together with his Justin Winsor prize study on the Nootka Sound Con-

COPY

National Capital Park and Planning Commission
Washington, D. C.

October 17, 1942

My dear Mr. Caemmerer:

Enclosed is a copy of a resolution passed by the National Capital Park and Planning Commission at its regular monthly meeting on October 15, 1942, expressing its sorrow at the death of Mr. Charles A. Moore, the former Chairman of the Commission of Fine Arts.

Yours sincerely,

T. S. Settle
Secretary

Enc.

COPY

PROPOSED RESOLUTION OF

NATIONAL CAPITAL PARK AND PLANNING COMMISSION

October 15, 1942

BE IT RESOLVED That the National Capital Park and Planning Commission herewith expresses its deep sorrow at the death of Mr. Charles Moore on September 25, 1942.

Mr. Moore was the only member of the Commission of Fine Arts to serve that body continuously from its creation in 1910 until his retirement in 1937. From 1915 onward he was Chairman, and his long experience both with practical and aesthetic problems concerning the National Capital made invaluable his services to that body.

As clerk of the Senate District Committee under the leadership of Senator McMillan, he saw established many utilitarian improvements, while as editor of the report of the Park Commission of 1901 he was familiar with the proposed plans for park expansion and for the architectural rehabilitation of Washington. Indeed, he saw many of these brought to realization.

As Chairman of the Commission of Fine Arts he exercised a vigilant guardianship over the Plan of 1901 until the creation of the National Capital Park and Planning Commission in 1926. He rendered invaluable aid in establishing the location of the Lincoln Memorial upon its planned site, despite the strongest opposition.

Therefore this Commission feels it particularly appropriate that it should record its appreciation and gratitude for these services, so well rendered and this major contribution to the development of the National Capital.

The Services of Chas. Moore, Ph.D., LL.D., as Acting Chief of the Division of Manuscripts in the Library of Congress

In 1918, Dr. Charles Moore, then in his sixty-fifth year, became Acting Chief of the Division of Manuscripts, adding to the duties which he then exercised as Chairman of the National Commission of Fine Arts, those which attached to this Division of the Library of Congress.

Gaillard Hunt, Chief of the division, had come to the Library in 1909, from the Department of State, where he had been chief of the Bureau of Citizenship. When the World War entered its second year, Dr. Hunt was "loaned" to the Department of State as the special adviser in citizenship matters, serving from September, 1915, to the end of January, 1916. In the summer of 1917, the State Department once more borrowed his services. John C. Fitzpatrick, whose connection with the Library of Congress dated back to 1897, and who had been assistant chief of the Division of Manuscripts since 1902, was for a while acting chief, until superseded in that capacity by Dr. Moore. Dr. Moore's appointment reflected the further protraction of Dr. Hunt's absence. Dr. Fitzpatrick, in 1918, and Dr. Moore, from 1919-21, in their successive reports constantly referred to Dr. Hunt as chief. In 1921, however, Dr. Moore spoke of Hunt as "formerly chief of the Division of Manuscripts, but now editor for the Department of State and in charge of its Library and Archives." That Dr. Moore continued for six years longer to be acting chief is a testimony on the one hand to his devotion to the work of the Division, and on the other to the high appreciation by the Librarian of the excellence of that work.

Fortunately, the Library of Congress was not too far distant from the Department of State; and if Dr. Hunt could no longer carry on the administrative details of the Division, he could exert a most helpful influence. It is manifest that he did so, with a zeal of which Dr. Moore, with characteristic graciousness, constantly gave reminder. Another former chief, Dr. Worthington C. Ford, also continued to give advice. In Washington, at the head of the Department of Historical Research of the Carnegie Institution, was Dr. J. F. Jameson, who was to be Dr. Moore's successor. Within the Division, it was Dr. Fitzpatrick, who had literally grown up with it and knew more of the details of its working than anyone else, who was a tower of strength. Finally, the warm interest of the Librarian, Dr. Herbert Putnam, expressed itself in very many ways, particularly in the promotion of liberal benefactions to the Library which would augment and improve the work of the Division. It would be difficult, and perhaps futile to endeavor to present a list of even the more important acquisitions which came to the Library in the years in which Dr. Moore was administrator of the Division.

The broad interpretation of history which marked the policy of acquisition was one that was entirely congenial to Dr. Moore's way of thinking. He brought to this work an unusual richness of experience in public life, in business practice, and in constructive efforts for the public welfare. We may be sure that, as Chairman of the Fine Arts Commission, he welcomed the coming of the papers of L'Enfant, and as he himself wrote the biography of Daniel H. Burnham, we can easily understand the source from which there came to the

Library the correspondence of the Senate Park Commission of 1901, so-called, which looked to the preparation of a plan for the park system of the District of Columbia. Indicative of this broad point of view is this paragraph from the first report which bore Dr. Moore's name:

> "The Division of Manuscripts invites collections of papers made by collectors or existing in families, provided the papers have historic value, using the term in its widest sense. In the case of persons of national prominence in politics, science, literature or art, no document is too trivial to be included in a collection. At least, the decision as to importance may be left to the experts of the division. It is the custom to receive entire collections and, after examination, to return papers of strictly personal or family character."

Dr. Moore pressed with vigor and skill the efforts to secure the papers of the presidents of the United States, which, from the beginning, had formed one of the larger policies of the Division.

His report of 1916 gives a general survey of what was being accomplished. The deposit of the papers of Theodore Roosevelt had begun in 1917 and it was Dr. Moore's privilege to announce the addition of the first part of the papers of President Taft. He reported as to the ante bellum period that some papers of President John Tyler had been acquired, as well as a notable correspondence between President Buchanan and his niece, Harriet Lane Johnston.

Again in 1921, there was recorded the addition of groups of papers of many of the presidents, including a particularly important transfer from the White House of letters and telegrams relating to President Grant's administration and the gift by Mrs. Frederick Dent Grant and her son, Maj. U. S. Grant, III, U.S.A. of the original manuscript of the personal memoirs of President Grant.

In 1923 came the news of the gift by the Hon. Robert T. Lincoln, of the papers of his father, President Lincoln, with the restriction that they should not be opened until twenty-one years after his death. Two years later, the accession of a small collection of the papers of President Arthur was reported, while Mrs. Benjamin Harrison, it was said, had given a collection of letters and telegrams to President Harrison, together with letters and addresses by him--a collection which happily has since been largely increased.

In his last report, that of 1927, Dr. Moore stressed the fact that about ninety-seven per cent of Washington's own writings were here in the Library of Congress, and that in anticipation of the bi-centennial of Washington's birth, in 1932, the Division had been constantly endeavoring to secure as much as possible of the remaining three per cent, preferring originals where possible, but accepting, gladly, copies, photographic or photostatic where necessary. This was the favorite task of Dr. Fitzpatrick, and the result has been the Bi-centennial Edition of Washington's writings.

When the Library first moved to the new building, under John Russel Young as Librarian, it had been suggested that the Library should become the depository for the government archives. Fortunately, no such policy was adopted.

By virtue, however, of an appropriation act of 1903, and executive orders issued on the basis of this act, there were a long series of transfers from the departments, and particularly from the Department of State, of collections or documents of special historical interest. Thus it was that the earliest presidential papers were acquired. With Hunt in the Department of State and Moore in the Division of Manuscripts, the teamwork was well-nigh perfect. The height of the transfer policy was reached when, in 1921, the Declaration of Independence and the Constitution of the United States were brought from the Department of State to the Library, and very shortly placed in a shrine designed for the purpose, in accordance with a joint resolution of Congress.

Another long-established policy of the Library took on new life in the period of Dr. Moore's administration. Profiting by the investigations made by Charles M. Andrews and other scholars into materials in European archives relating to American history, the Library, out of its own slender funds, began to secure copies of such records. With Dr. Jameson as general editor, the Carnegie Institution of Washington published the well-known series of archival Guides, which the Library was able to use as the basis for the acquisition of reproductions. To the help of the Library came Mr. James Benjamin Wilbur, first with recurrent gifts, and later, with the income from a fixed endowment. In 1927, the Librarian announced the establishment by Mr. John D. Rockefeller of a capital fund to be distributed over a period of five years, which would amount to nearly half a million dollars. This is not the place to trace the story of the application of this magnificient endowment throughout this period, but it is proper to mention the gift, as it was one of the most important contributions to the promotion of historical research ever bestowed upon this or any other country.

In the report for 1923 came the important statement that the Modern Language Association, under the leadership of President Aydelotte, of Swarthmore College, had established a plan of cooperation by the various libraries which would provide funds for reproductions of rare books and manuscripts abroad. This work began in the British Museum and in the Library of Trinity College in Cambridge, England. Expansion in this field was rapid and continuous.

Finally, in the closing year of Dr. Moore's administration, the Librarian announced another great gift, that of Mr. William Evarts Benjamin, which provided a "chair of American history", the incumbent of which was to be the chief of the Division of Manuscripts. At the same time, it was announced that the first appointee would be Dr. Jameson, lately head of the Department of Historical Reasearch in the Carnegie Institution. As to the prospective retirement of Dr. Charles Moore, the Librarian made this statement:

> "Our division of manuscripts (which as a collection of source material for American history is the appropriate care of a specialist in American history) has been without a permanent head since we released Dr. Gaillard Hunt to the State Department (in whose service he died, in 1924); for Dr. Charles Moore, who then consented to assume the duties temporarily did so only as locum tenens and until a satisfactory permanent provision could be made. He has prolonged the arrangement, to the great profit of the collections in the remarkable gifts of material which his skill, enterprise, and influence have induced. But his other interests--including his important public service as chairman of the Commission of Fine Arts--require now his entire attention."

It remains only to add that, as in the case of Gaillard Hunt, the retirement of Dr. Moore by no means ended his interest in the Division. He, too, continued to work for its enrichment. Among other valued gifts he presented the papers of Charles F. McKim,, a continuing expression of his devotion to architecture and design.

As the present Chief can testify, Dr. Moore's willingness to give information and wise counsel, were, until almost the very end, at the service of the Division of Manuscripts.

Charles Moore

October 20, 1855 - September 25, 1942

Honorary Member
American Society of Landscape Architects

For more than thirty-six years Charles Moore labored in the interest of the National Capital.

After graduation from Harvard with the class of 1878 he chose journalism as a vocation and joined the Detroit Free Press as a reporter. His success in the newspaper field brought him into association with United States Senator McMillan of Michigan and he became his political secretary in 1890. When the Senator was made Chairman of the Committee on the District of Columbia, Mr. Moore became Clerk of that Committee and from then until his death he was absorbed in matters related to the development of the National Capital.

When, in 1900, a celebration was held to commemorate the one hundredth anniversary of the establishment of the seat of government in Washington the American Institute of Architects, meeting at the Capital, appointed a Committee on Legislation to meet with the Senate Committee on the District of Columbia for the purpose of taking up problems related to the placing of public buildings and the development of a park system. Upon recommendation of the Committee on the District of Columbia, the Upper House authorized the appointment of the Senate Park Commission of 1901. This Commission consisted of Charles F. McKim, Daniel H. Burnham, Architects, Frederic Law Olmsted, Landscape Architect, and Augustus St. Gaudens, Sculptor; Charles Moore acted as the Secretary. The report of this body, edited by Mr. Moore, is one of the most notable early documents on the subject of City Planning.

Later, and largely as a result of Mr. Moore's persistent efforts, the Honorable Elihu Root, then a Senator from New York, introduced a bill providing for a National Commission of Fine Arts. This bill passed and was made a law when President Taft affixed his signature on May 17, 1910. Thus "seven qualified judges of the Fine Arts" were appointed by the President to pass upon all matters pertaining to the artistic development of the Capital including the location and plans for public buildings, parks, monuments, and other works of art. The members of the first Commission were Messrs. Daniel H. Burnham, Thomas Hastings, and Cass Gilbert, Architects; Frederic Law Olmsted, Landscape Architect; Daniel Chester French, Sculptor; and Francis D. Millet, Painter. Daniel H. Burnham and Daniel Chester French each served as chairman for short periods until 1915 when Mr. Moore was elected to that post, retaining the position of leadership until September 1937 when he retired and left Washington for the West Coast to spend the remaining years of his life with his son, MacAllaster Moore, at Gig Harbor in the State of Washington.

Mr. Moore exerted a wide influence upon the development of the City of Washington for more than a quarter of a century; he gave the work of the Commission of Fine Arts a continuing policy, for he alone carried on while a succession of distinguished architects, landscape architects, painters, and sculptors served one and sometimes two terms of four years each. Mr. Moore gave almost all of his time to the work of the Commission and this without remuneration.

Those who may be quick to criticize Mr. Moore's work and that of the Commission of Fine Arts should contemplate what might have happened had the Commission lacked the leadership of one who always stood for beauty, for order, and for the close adherence to a sound comprehensive basic plan. Without Mr. Moore, Washington would certainly have been different than we find it today, indeed the Capital might well have developed in a less orderly manner possessing fewer of those elements which contribute to its beauty and to its vast expanses of open space. In a letter to Mr. Moore on the advent of the 25th Anniversary of the Commission of Fine Arts, Elihu Root said in part, "And so, without creation of any power of legal compulsion, there was brought to the service of the Government the authority of competent opinion upon questions of art arising in the course of administration, and widespread and habitual dererence to such an opinion has saved the Government and the community from God knows how many atrocities."

Mr. Moore laid a firm foundation for the future work of both the National Commission of Fine Arts and the National Capital Park and Planning Commission, the latter coming into being in 1926; he established an example of refined taste, mature judgment, and the pursuit of firm but honest convictions, attributes which will forever mark him as a great leader in the effort to make Washington the most beautiful capital city in the world.

Mr. Moore was also a man of letters as evidenced by his many writings, among them "Daniel H. Burnham, Planner of Cities", in 1921; the "Life of Charles F. McKim", in 1929; and "Washington Past and Present", in 1929. These and other important writings remain as fitting memorials to a great citizen.

COPY

THE COMMISSION OF FINE ARTS

Washington

February 1, 1943.

My dear Mr. Lanham:

The Commission of Fine Arts, at their meeting on January 29th, considered the Bill which you submitted with your letter of January 23rd, H. R. 1245, "To establish a National War Memorial Auditorium Commission, to provide for construction and maintenance of a National War Memorial Auditorium, and for other purposes."

The Commission favor the erection of a National War Memorial Auditorium in the National Capital and will be pleased to advise with reference to the project after the adoption of the pending legislation by the Congress.

The Commission respectfully call your attention to page 3, lines 5, 6 and 7, where reference is made to the Commission of Fine Arts. The statement that the National War Memorial Auditorium Commission "Shall avail itself of the assistance and advice of the Commission of Fine Arts, and the Commission of Fine Arts shall upon request render such assistance and advice," may possibly be misinterpreted. Therefore, we respectfully suggest the omission of the words upon request which, in our judgment, will tend to make the statement stronger, and thus insure the Congress that this Commission will be called upon for advice.

We also propose adding a similar statement concerning the National Capital Park & Planning Commission which agency, we believe, should be consulted concerning a site for the Auditorium to insure proper relationship with the other public buildings of Washington and with the street system.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke
Chairman

Hon. Fritz G. Lanham, Chairman
Committee on Public Buildings & Grounds
House of Representatives
Washington, D. C.

EXHIBIT B

COPY

THE COMMISSION OF FINE ARTS
Washington

Strictly Confidential

January 30, 1943.

Theater of Operations Competition

My dear Mr. Cecere:

The War Department delivered the models submitted in this competition to the Commission of Fine Arts for consideration and recommendations. Your sketch for an American Theater of Operations Medal was chosen at a meeting held January 29, 1943, with the understanding that you would develop the idea further and submit another study larger in size (10 inches in diameter) for review by this Commission before a definite recommendation may be made to the War Department.

The Commission prefer to retain the type of lettering indicated in your sketch, but would prefer a wider spacing of the letters, which should be read from the inside and from left to right. The Commission also felt it might be well to have the lower sword expressed in full length.

Please advise me when we may expect to receive this second study, so that we may in turn advise the War Department. Please understand that this letter should not be construed to mean that the commission to design this American Theater of Operations Medal is awarded to you. The War Department is the only agency of the Government which may authorize you to proceed with the final model. The request contained in this letter is made merely to give you an opportunity to present your idea in a more definitive manner, so that this Commission may visualize clearly just what you intend to portray.

For the Commission of Fine Arts:

Sincerely yours,

Mr. Gaetano Cecere,
Saint Louis School of Fine Arts,
Saint Louis, Missouri.

Exhibit C

Gilmore D. Clarke, Chairman

COPY

THE COMMISSION OF FINE ARTS
Washington

Strictly Confidential. January 30, 1943.

Theater of Operations Medal Competition

Dear Mr. Weinman:

The War Department delivered the models submitted in this competition to the Commission of Fine Arts for consideration and recommendations. Your sketch was chosen at a meeting held January 29, 1943, with the understanding that certain revisions be made and another model submitted (ten inches in diameter) for review by this Commission before a definite recommendation may be made to the War Department.

Your sketch for the obverse of the American Theater of Operations medal, showing an American Eagle, was selected by the Commission for the reverse of all three Theater of Operations Medals. This means that the lettering "American Theater of Operations" must be changed to United States of America. It will also be necessary to add two dates, 1943 and 194- at the lower left of the eagle.

Your sketch for the reverse of the three medals was favorably considered for the obverse of the European-African-Middle Eastern Theater of Operations Medal. Obviously it will be necessary to restudy this, omitting the dates and United States of America and substituting the title of this particular Theater of Operations. And you will doubtless choose to give greater emphasis to the flaming sword.

The officer from the War Department, who met with the Commission, agreed with us that the flaming sword is the best symbol we have found so

far for the European-African-Middle Eastern Theater of Operations medal and I trust that you will agree with us in changing the significance of the meaning of your submissions.

Mr. Caemmerer will send you a photograph of the designs selected for the oberse of the Asiatic-Pacific Theater and the American Theater as soon as they are available. The former will reach you within a few days; the latter will be delayed because the sculptor has been asked to develop his sketch into further detail and 10 inches in diameter.

Please note that the lettering on the Asiatic-Pacific Theater medal is half-round without seraphs. Would it be possible for you to use this type of letters for the design of the reverse to gain desirable uniformity in character of obverse and reverse?

Please advise me when we may expect to receive the revised studies so that we may inform the War Department. Mr. Caemmerer will return your two models upon request after they have been photographed.

If I can be of any assistance in interpreting the ideas of the Commission, please address a letter to me in New York, 10 Rockefeller Plaza, and I shall be delighted to meet with you.

Please understand that this letter should not be construed to mean that the commission to design the European-African-Middle Eastern Theater of Operations medal is awarded to you. The War Department is the only agency of the Government which may authorize you to proceed with the final model. The request contained in this letter is made merely to give you an opportunity to present revised models, subject to final approval by the War Department.

For the Commission of Fine Arts:

Sincerely yours,

Mr. A. A. Weinman,
234 Greenway South,
Forest Hills, L. I., New York.

Gilmore D. Clarke,
Chairman

Exhibit D

January 30, 1943.

Submissions of sketch models for Theater of Operations Medals.

Dear Colonel Howland:

The Commission of Fine Arts, in session on January 29th, received a total of forty-six separate submissions from fifteen sculptors, who entered a competition for three Theater of Operations Medals, held under the auspices of the War Department. One box was found to be empty; evidently this box was broken open in transit to the War Department and the contents lost.

After a careful review of all of the models, the Commission made a choice of four: three designs for the obverse of each of three medals and one reverse. They are as follows:

1. American Theater of Operations. The Commission chose the design submitted by Mr. Gaetano Cecere, of St. Louis, Mo.

2. European - African - Middle Eastern Theater of Operations: The Commission chose the design submitted by Mr. Adolph A. Weinman, of Forest Hills, Long Island, New York, for the reverse of the medals.

3. Asiatic - Pacific Theater of Operations: The Commission chose the design submitted by Mr. Edmond Amateis, of Brewster, New York.

Colonel L. H. Hanley of your office was present during the latter part of the period in which the Commission discussed the relative merits of the several submissions and concurred in the final conclusions. The Commission emphasized that it is desirable to consider the competition

one to choose three sculptors who are thoroughly competent to prepare designs to meet with the approval of the War Department and the Commission, rather than to choose the specific designs submitted in the competition. In other words, if the first designs do not meet with approval the sculptors may be asked to submit an additional sketch or sketches after discussing the subject matter with you. The Commission are confident that each one of the sculptors, whose models were chosen from those submitted, are thoroughly competent and outstanding medalists, anxious to make further studies if that becomes necessary. The Commission therefore suggest the appointment of Messrs. Weinman, Amateis and Cecere as medallists to carry out three commissions as horsinbefore outlined in this letter.

With Colonel Manley's approval, the Commission is arranging to ask Mr. Cecere to delineate his submission (American Theater of Operations) at a larger scale and in more detail; Mr. Weinman to make such revisions as may be appropriate in consideration of the suggested changes in the two designs submitted by him. As soon as these have been received I shall communicate with you again.

Let me assure you that the Commission feel that it will be possible to obtain eminently satisfactory results through the further development of the models chosen from those three sculptors.

For the Commission of Fine Arts:

Sincerely yours,

Colonel B. E. Nowland,
G-1, Military Intelligence,
War Department,
Washington, D. C.

Gilmore D. Clarke

Exhibit E

January 29, 1943.

My dear Senator Maloney:

The Commission of Fine Arts, at their meeting today, considered Senate Bill 413, "To authorize the President to purchase certain lands in Arlington County, Virginia, "a copy of which you transmitted with your letter of January 25th for report. The Commission approve the bill.

In the judgment of the Commission of Fine Arts it would be most unfortunate to leave this tract of land in private ownership, since it is located directly across the Potomac River from the Lincoln Memorial, on the axis of the Mall. The Virginia shores of the Potomac as viewed from points on the opposite side within the area of the Central Composition of the National Capital should be park like in character to act as a background of green for the great monuments of the Capital.

The view west along Constitution Avenue terminates within the property in question and it would therefore be exceedingly unfortunate to have large apartment buildings erected upon this site as has been proposed, thus placing them in the terminus of the view westerly along the Mall and within view from Constitution Avenue.

This area of land between the Lee Boulevard and the Arlington National Cemetery should be purchased as a means for expansion of the Cemetery and to protect forever the foreground of the Central Composition of the National Capital.

For the Commission of Fine Arts:

Sincerely yours,

Hon. Francis Maloney, Chairman,
Committee on Public Buildings and Grounds,
United States Senate,
Washington, D. C.

Gilmore D. Clarke,
Chairman

Exhibit F

January 29, 1943.

My dear Colonel Nowland:

The Commission of Fine Arts, at their meeting today, were delighted to receive from you, in behalf of the War Department, additional medals and insignia for their collection. As we understand it, this makes our collection of medals and insignia practically complete so far as War and Navy Department medals and insignia are concerned. They will be of continued interest and will be referred to from time to time in connection with the work of the Commission. We gratefully express our thanks to you for them.

For the Commission of Fine Arts:

Very sincerely yours,

Gilmore D. Clarke,
Chairman.

Colonel B. E. Nowland,
G-1, Military Intelligence,
War Department,
Washington, D. C.

Exhibit G

January 18, 1943.

My dear Senator Maloney:

With reference to your letter of January 12th, enclosing a copy of S. J. Res. 8, "authorizing the erection of a statue of Leif Erickson in the District of Columbia", I have to report that the Commission of Fine Arts approve the erection of this statue and therefore favor the enactment by the Congress of this pending legislation.

The statue is a replica of a statue of Leif Erickson, by A. Stirling Calder, sculptor, which the United States Government presented to Iceland in 1930. The statue is a work of art. The proposed appropriation of $10,000 is a necessary amount to provide for a suitable pedestal.

Upon the enactment of this legislation, the Commission of Fine Arts would select a suitable location for the statue and advise as to the design of the pedestal.

For the Commission of Fine Arts:

Sincerely yours,

Hon. Francis Maloney, Chairman,
Committee on Public Buildings
and Grounds,
United States Senate,
Washington, D. C.

Gilmore D. Clarke,
Chairman.

Exhibit H

COPY

The Commission of Fine Arts

Washington

February 25, 1943.

Dear General Grant:

It was a distinct pleasure to have you join with the Commission of Fine Arts at their meeting in Washington held on Friday, January 29th, at which time you outlined certain specific problems in which the National Capital Park and Planning Commission is particularly interested in connection with the period post-bellum. In most if not in all of these problems this Commission is also interested either from somewhat different points of view or in respect to some of the details. It is clear, in any event, that the successful development of the plans for carrying out each one of these projects requires the cooperation of both Commissions, acting jointly in some instances, in others independently; however, it is evident that each Commission should be fully informed concerning the views of the other before final decisions are made. I have been charged by the Commission of Fine Arts to say to you that we fully agree with such a broad collaborative policy in the interests of the orderly development and the enhancement of the National Capital.

The following list of projects, or suggested projects, were the subject of discussion at the meeting of January 29th. We are glad to present our views with respect to each one of these in order that the Planning Commission may be informed concerning the attitude of this Commission in each case:

The Commission of Fine Arts

Washington

February 11, 1941.

Dear General Frank:

It was a distinct pleasure to have you join with the Commission of Fine Arts at their meeting in Washington held on Friday, January 24th, at which time you outlined certain specific problems in which the National Capital Park and Planning Commission is particularly interested in connection with the period post-defense. In most if not in all of these problems this Commission is also interested either from economic or different points of view or in regard to some of the details. It is clear, in any event, that the successful development of the plans for carrying out each one of these problems requires the cooperation of both Commissions, acting jointly in some instances, in others independently; however, it is evident that each Commission should be fully informed concerning the views of the other before final decisions are made. I have been charged by the Commission of Fine Arts to say to you that we fully agree with such a broad collaborative policy in the interests of the orderly development and the enhancement of the National Capital.

The following list of projects, or suggested projects, were the subject of discussion at the meeting of January 29th. We are glad to present our views with respect to each one of these in order that the Planning Commission may be informed concerning the attitude of this Commission in each case:

1. Development of the area north and south of East Capitol Street: The Commission advocate the purchase of all of the privately owned lands lying between "B" Street North (Constitution Avenue extended) and "B" Street South (Independence Avenue extended) from First Street to Twenty-first Street, East; and including also those privately owned lands lying east of North Carolina Avenue and south of "C" Street to Twenty-first Street.

For some time both Commissions have recognized the urgent need for the greater decentralization of expanding governmental offices in order to reduce the increasing congestion, which obtains even in normal times in the Northwest and Southwest sections of the central area of the City. There is no need, in this communication, to set forth further reasons for the early development of this East Capitol Street area, since they already have been the subject of exhaustive study by the Planning Commission.

The preliminary studies for the treatment of this area have been made by Engineers of the Public Roads Administration and the Planning Commission and they indicate that it is a sound policy to provide (a) for through traffic on Independence and Constitution Avenues to avoid making East Capitol Street a busy thoroughfare and (b) for the larger office buildings along the two Avenues, leaving the lands which border upon East Capitol Street for relatively small, low, public and quasi-public, buildings, giving the effect of park-like settings for these structures.

2. Square 732: The Commission of Fine Arts believe that the lands in this square should be acquired to provide for the future expansion of the Library of Congress. This institution may no longer expand to the East; hence we should anticipate expansion to the South. This square (732) is comprised of many small ugly buildings, including shops, an incongruous environment adjacent to the principal building of the Library of Congress and the House of Representatives Office Building.

3. The Fort Drive: The Commission of Fine Arts are thoroughly in accord with the Planning Commission's basic scheme for the Fort Drive. We believe that this circumferential artery will form a most important traffic-way in the District of Columbia network. While we believe that it should maintain its identity as a "drive", which term connotes a limited speed for vehicles, we realize, nevertheless, that it will serve as a principal means for diverting traffic from many of the congested city streets of the City and hence serve primarily as a link in the major highway net-work, rather than merely as a drive for pleasure bound motorists.

It is our understanding that the Fort Drive is designed for two separate drives of the two lanes each. In view of the experience of the

1. Development of the area north and south of East Capitol Street: The Commission advocate the purchase of all of the privately owned lands lying between "B" Street North (Constitution Avenue extended) and "E" Street South (Independence Avenue extended) from Ninth Street to Twenty-First Street, East and including also those privately owned lands lying east of Ninth Corcoran Avenue and south of "C" Street to Twenty-First Street.

For some time both Commissions have recognized the urgent need for the greater decentralization of expanding governmental offices in order to reduce the increasing congestion, which obtains even in normal times in the Northwest and Southwest sections of the central area of the City. There is no need, in this communication, to set forth further reasons for the early development of this East Capitol Street area, since they already have been the subject of exhaustive study by the Planning Commission.

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3. The Mall Drive: The Commission of Fine Arts are strongly in accord with the Planning Commission's basic scheme for the Mall Drive. We believe that this ultimate-residential scenic way will have a great in-present-day in the plaisir of Columbia Country. While we believe that it should maintain its identity as a "drive", which has necessitated a limited speed for vehicles, we realize, nevertheless, that it will serve as a principal means for diverting traffic from many of the congested city streets of the City and hence serve primarily as a link in the major highway network, rather than merely as a drive for pleasure bound motorists.

It is our understanding that the Mall Drive is designed for two separate drives of the two lanes each. In view of the availabe of the

Chairman of this Commission in problems of this nature and in line with his suggestion, we respectfully urge that careful study be given to the design of this Drive for six rather than for four lanes.

Drives of this character serve to develop large volumes of traffic over and above that which it is normally expected will use this type of improvement; this has been the experience on similar projects in the New York area over a period of more than twenty years. As a result of this experience, this Commission believe that the Fort Drive should be made adequate for the future demands of traffic which is bound to develop and we consequently suggest that consideration be given to planning for two additional lanes of pavement.

4. Rock Creek Parkway: The Commission of Fine Arts are in accord with the basic principles set forth in the Memorandum entitled "Principles for the Preservation of Rock Creek Park and the National Zoological Park", which accompanied a letter which Mr. A. E. Demaray, Acting Director, National Park Service, addressed to the Engineer Commissioner for the District of Columbia on October 28, 1942. We subscribe particularly to the fact that "no through traffic route should occupy the narrow, winding floor or steep wooded hillsides of Rock Creek valley". Further than this, we believe that no substantial part of the lands of Rock Creek Parkway should be used for through traffic arteries except as may be necessary in the construction of high level crossings.

5. New Bridge at Fourteenth Street crossing the Potomac: This Commission concur in the views of the Planning Commission that the existing Fourteenth Street Bridge, and the R. F. & P. Railroad Bridge, should be replaced if found practicable by a single structure to carry both street and railroad. The reduction in the number of structures crossing the river seems desirable from the aesthetic as well as from other points of view.

6. Removal of temporary buildings constructed incident to this and the last War: This Commission are in favor of the prompt removal of all temporary buildings erected in the City of Washington to serve the expanding needs of the Government during this or the last War, just as soon as the need for which these buildings were built has passed. We include among these structures those known as (a) Munitions Building and (b) the Navy Building on Constitution Avenue, erected in 1917-1918 for temporary use. The open park space made available as a result of the demolition of those two large buildings is needed to complete the development of the area in the foreground of the Lincoln Memorial. The removal of the Navy Building will presumably necessitate the construction of permanent quarters for the Navy Department on the site lying west

of the War Department Building, at Twenty-first Street and Virginia Avenue, Northwest.

In this connection the Commission are in accord with the recommendation of the Planning Commission to purchase the lands under private ownership lying south of "F" Street, Northwest, west of Nineteenth Street, including the westerly half of block 171.

Be assured that it is our desire to cooperate with the National Capital Park and Planning Commission in every way to facilitate the post-war program in Washington. We are most appreciative of your expressed desire to keep us informed of the work of the Planning Commission in areas which are likely to be of concern to this Commission, and you may be assured that it is our desire to reciprocate.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Major General U. S. Grant III, Chairman,
National Capital Park and Planning Commission,
Washington, D. C.

Exhibit I

Airline Lay Department Building, 1c Twenty-first Street and
Virginia Avenue, Northwest.

In this connection the Conclusions are in accord with the recommendation of the Planning Commission to produce the least under private ownership lying south of "V" Street, Northwest, west of Thirteenth Street, including the westerly half of block 171.

It should also be in our habits to cooperate with the Federal Capital Park and Planning Commission in every way to facilitate the post-war program in Washington. We are most appreciative of your expressed desire to keep us informed of the work of the Planning Commission in areas which are likely to be of concern to this Commission, and you may be assured that it is our habit to reciprocate.

For the Commission:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Conrad F. W. Wirth, Chairman,
National Capital Park and Planning Commission,
Washington, D. C.

APPENDIX B
November 19-20, 1942
Meeting

UNITED STATES
Department of the Interior
National Park Service
Washington

October 28, 1942.

Col. C. W. Kutz,
Corps of Engineers, U. S. Army,
Engineer Commissioner for the
District of Columbia,
District Building,
Washington, D. C.

My dear Colonel Kutz:

With further reference to your letters of September 9 and September 28 in connection with a proposed survey and plans for the development of highways and crossings of Rock Creek Park and vicinity, and in line with the discussions at the meeting on October 23 in the office of the National Capital Park and Planning Commission between the various agencies concerned, it is agreeable to the National Park Service that the proposed surveys be undertaken by the Public Roads Administration as a District of Columbia sponsored project in accordance with the general policies set forth in the attached memorandum.

It is understood that you may wish to have the Public Roads Administration undertake certain alternate studies, which is agreeable to the National Park Service provided such alternate studies do not conflict with the general objective and the specific principles numbered 1 and 8, as set forth in the attached memorandum.

The Public Roads Administration should proceed with these surveys in accordance with the procedure set forth in the Interdepartmental agreement between the Public Roads Administration and the National Park Service. It is requested that the staff of the National Capital Park and Planning Commission be consulted at all stages of the survey and studies.

Sincerely yours,

(Sgd) A. E. Demaray,
Acting Director.

Enclosure 1701257

ATTACHMENT - A
November 1[illegible], 1[illegible]
meeting

UNITED STATES
Department of the Interior
National Park Service
Washington

October 28, 1[illegible].

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Sincerely yours,

(Sgd) A. E. Demaray,
Acting Director.

Enclosure INCLOSE

PRINCIPLES FOR THE PRESERVATION OF ROCK CREEK PARK AND THE NATIONAL ZOOLOGICAL PARK

In the planning of any road system in Rock Creek Park, the opening sentence in the Olmsted Bros. report of 1918 should control. It is as follows:

> "The dominant consideration, never to be subordinated to any other purpose in dealing with Rock Creek Park, is the permanent preservation of its wonderful natural beauty and the making of that beauty accessible to the people without spoiling the scenery in the process."

In conformity with this general objective, the following specific principles should be adhered to:

1. No through traffic route should occupy the narrow, winding floor or steep wooded hillsides of Rock Creek valley above the Zoo.

2. Traffic routes of the District major street system should not conflict with Park and Zoo drives.

3. An outlet should be provided through the Zoo for Rock Creek and Potomac Parkway traffic and north along the eastern edge of Rock Creek Park.

4. Harvard Street should primarily provide access to the Zoo, but may also provide a point of connection to and from the through traffic route.

5. A new bridge across Rock Creek in the line of Klingle Road to provide for trans-park traffic should be located high enough for Beach Drive to underpass. A Klingle Road-Piney Branch Parkway trans-park route should be provided.

6. The present Tilden Street-Park Road trans-park route should be abandoned and a new trans-park route provided by constructing a high-level bridge north of the present Tilden Street low-level bridge, connecting on the west with Tilden Street and Linnean Avenue, and on the east with Upshur Street and Colorado Avenue and via the through traffic route with other streets between Harvard Street and Piney Branch Valley.

7. Tilden Street as now existing in Rock Creek Park should be only an access to the Park road system.

8. North of Tilden Street, any through traffic routes that may be needed should be located without materially encroaching on park land.

9621

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0621

Copy for the Commission of Fine Arts

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

2 (a pair) of Tung-fang-liang "fish-basket" vases, K'ang Hsi, 18th century.

1 Peachblow box, K'ang Hsi, 18th century.

1 Gold flagon, Persian, late 10th century, Buyids dynasty.

1 page from a Dioscorides Ms., Persian, A. D. 1224.

1 Bronze sacral wine vessel, Late Shang dynasty, 12th century B. C., type tsun.

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

C. G. Abbot
For the Regents of the Smithsonian

January 29th, 1943.

Gilmore D. Clarke
For the Commission of Fine Arts

Katharine N. Rhoades

Exhibit J

Copy for the Commission of Fine Arts

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, as provided in paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

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C. G. Abbot
For the Regents of the Smithsonian

January 29th, 1943.

Gilmore D. Clarke
For the Commission of Fine Arts

Katharine N. Rhoades

Exhibit 7